h The Rambler



at Brightwood is Fort Stevens, and the marker set there gave out this information. Fort Stevens, first called Fort Massachusetts, but renamed after Gen. Isaac I. Stevens, who fell at the battle of Chantilly. In front of this fort the Confederate troops under Gen. Early were defeated on July 11-12, 1864. President Lincoln was on the parapet with Gen. H. G. Wright, exposed to the fire of the enemy. This site was marked by a memorial bowlder in 1911."

Other places marked by the committee on historic sites were the old Brightwood Hotel, site of the headquarters of Gen. Alexander McD. Mc-Cook during the battle; a ravine in which the 6th Corps formed before the charge which forced the Confederates to retire from before Washington, and in which charge was either killed or wounded the commanding officer of wounded the commanding officer of every regiment taking part; Battle Ground cemetery, where are buried the remains of many of the soldiers killed in defense of Washington; the site of barracks and officers' quarters used by the Union troops during the Early cam-paign against Washington and as a hospital during the battle; the site of the old toligate, the nearest point to Washington reached by the Confeder-ate troops; the camps of the 36th New York Regiment, the 16th Massachusetts, York Regiment, the 10th Massachusetts

York Regiment, the 10th Massachusetts, the 7th Massachusetts, the headquarters of Gen. M. C. Meigs, the tree that was used as a signal station by Confederate officers during the battle, a bouse that was occupied by Confederate soldiers and which was riddled by tillery and musketry fire, and the of the old Carbery house, "occupied it held bravely by the Confederates will it was burned by shells fired from cert Stevens." And in addition to these where of historic interest around brightwood were others that were maked by the Grand Army encampma committee having jurisdiction of such matters.

At Brightwood is one marker which is begin the standing and that marker bears this larger of "Emery Place. This resi-

in the history of the National Capital. At the west front of the house where the land slopes down to Georgia ave to have been trimmed back, and around the grounds bloom all the flowering shrubs and plants which one might expect to find in such a romantic place.

In these grounds are certain marks showing where tents stood. William Van Zandt Cox, who in 1904 wrote a biography of Matthew Gault Emery and who besides that has made numerous important contributions to the written history of the District of Columbia, has said:

his death the District Commissioners of the American Security and Trust Company, the directors of the American Security and Trust Company, the directors of the American Security and Trust Company, the directors of the American Security and the function of the Olistrict of the Columbias and Trust Company, the directors of the American Security and Trust Company, the directors of the American Security and Trust Company, the directors of the American Security and Trust Company, the directors of the District of the Columbia Savings and Trust Company, the directors of the American Security and Trust Company, the directors of the American Security and Trust Company, the directors of the Columbia Savings and Trust Company, the directors of the American Security and Trust Company, the directors of the Columbia Savings and Trust Company, the directors of the Columbia, the trustees of the American Security and Trust Company, the directors of the Columbia, the trustees of the American Security and Trust Company, the directors of the Columbia, the trustees of the American Security and Trust Company, the directors of the Columbia of the District of Columbia, the trustees of the American Security and Trust Company, the directors of the Columbia of the District of Columbia, the trustees of the American Security and the Security and Trust Company, the directors of the Columbia of Columbia, the Potomac Literary Club, the Ladies' Association of the District of Columbia, the Potomac Literary Club, the Unity Club,

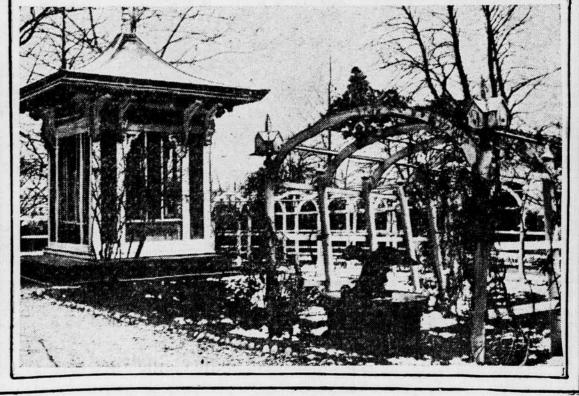


The big frame house in the oak grove at Brightwood is a very interesting

place to visit. There are so many family relics of the Emerys and the Hazeltines that the proposition is often talked over in the family of fitting up one or two of the large rooms especially for the care of these heirlooms. The Emery family is a very old one. The first of the family to come to America was John Emery, son of John and Agnes Emery of Romsey, Hants, Enghis family and brother Anthony, sailed from Southampton, in the ship James, April 3, 1635, landing at Boston June 3, 1635. Later he settled in Newbury-port, and became prominent as apport, and became prominent as appraiser, selectman, grand juryman and elector. His eldest son Sergt. John Emery, jr., married Mary Shatswell Webster. Their son Joseph married Elizabeth Merrill. Their son Joseph married, as his second wife, Abegail Long, removing in 1769 to Pembroke, N. H., where he died July 12, 1776. Their son, Capt. Joseph Emery, born 1739, H., where he died July 12, 1776. Their son, Capt. Joseph Emery, born 1739, died 1821, married Hannah Stickney. He was for six years an officer of patriot troops in the revolutionary war. A child of this marriage was Jacob Emery, born 1777, died 1870. In 1804 he married Jane, daughter of Matthew and Elizabeth Bunton Gault. These were the parents of Matthew Gault Emery. The children of Jacob and Jane Gault Emery were: Sophia, born 1805; John Brown, born 1807; Charles Long, born 1811; Elizabeth, born 1813; Samuel, born 1815; Matthew Gault, born 1818; Joseph Stickney, born Gault, born 1818; Joseph Stickney, born orn 1813; Samuel, born 1815; Matthew Gault, born 1818; Joseph Stickney, born 1820; Hall Burgin, born 1822, and Mary Jane, born 1825. The direct and col-lateral relations of the Emerys may be numbered by the thousands and are scattered throughout the United States and in the most distant parts of the world.



EMERY PLACE, SUMMER HOME OF WASHINGTON'S LAST MAYOR.



ARBORS AND BIRDHOUSES.

Interesting Exhibit of Shakespeare Music at the Library of Congress S HAKESPEARE'S work evidences to their original airs, as well as to the fact that he appreciated the many later compositions since that and art of music at its full value time, it is also that

edge sufficient to prove that he was an appreciative and critical lover of music, although his enthusiasm may In honor of the tercentenary of the



HAKESPEARE'S work evidences to their original airs, as well as to the fact that he appreciated the art of music at its full value, and music occupies a due proportion of space in all his plays. He he there centuries since his death, wrote the words of many beautiful songs, which, set to music, embellished music has been inspired by his dramas during the three centuries since his death. The plays have offered so many and so varied themes that perhaps more music has been brought into being through the influence of Shakespeare allusions to the art reveal a knowl-

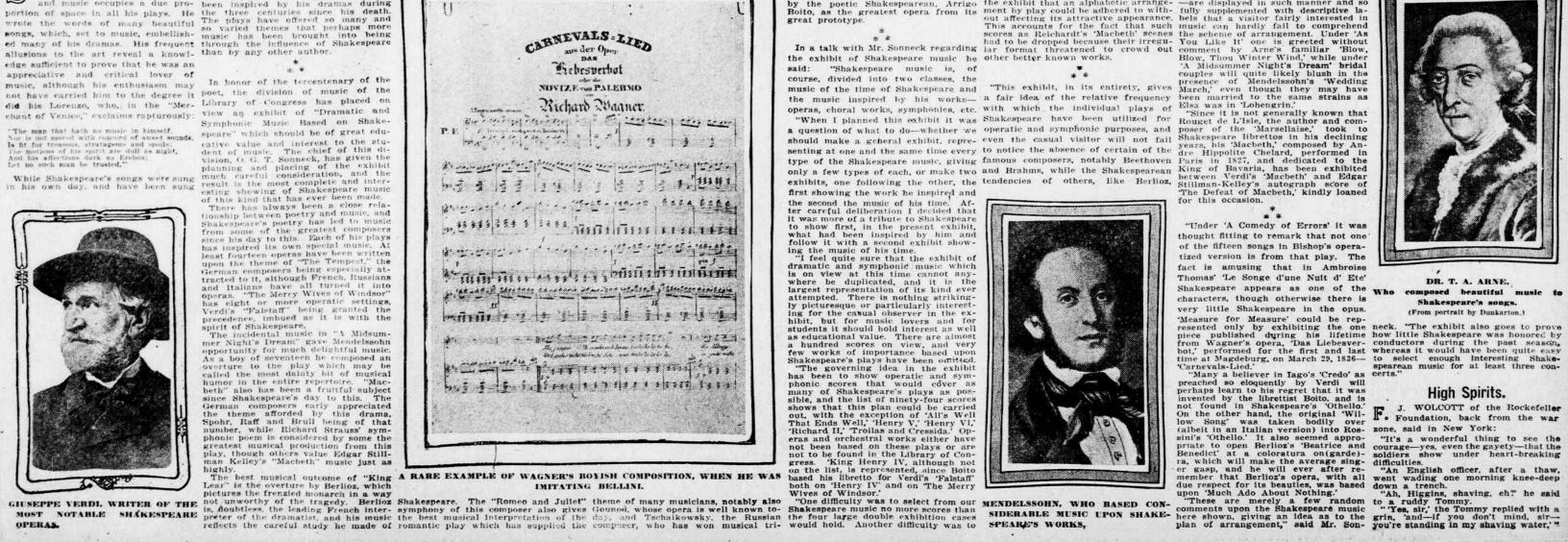
not have carried him to the degree it poet, the division of music of the did his Lorenzo, who, in the "Mer- Library of Congress has placed on chant of Venice," exclaims rapturously; view an exhibit of "Dramatic and Symphonic Music Based on Shake-"The man that both no music in himself.
Nor is not moved with concord of sweet sounds.
Is fit for treasons, strategems and spoils.
The motions of his spirit are doll as night, and his affections dark as Erebus;
Let no such man be trusted."

Symphonic Music Based of Music Base

speare" which should be of great educative value and interest to the student of music. The chief of this division, O. G. T. Sonneck, has given the
planning and placing of the exhibit
much careful consideration, and the
result is the most complete and interesting showing of Shakespeare music
of this kind that has ever been made.
There has always been a close relationship between poetry and music, and
Shakespeare's poetry has led to music
from some of the greatest composers
since his day to this. Each of his plays
has impired its own special music. At
least fourteen operas have been written
upon the theme of "The Tempest," the
German composers being especially attracted to it, although French, Russians
and Italians have all turned it into
operas. "The Merry Wives of Windsor"
has eight or more operatic settings,
Verdi's "Falstaff" being granted the
spirit of Shakespeare.
The incidental music in "A Midsum-

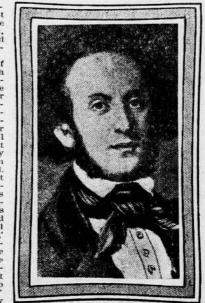
Verdis "Faistaff" being granted the precedence, imbued as it is with the spirit of Shakespeare.

The incidental music in "A Midsummer Night's Dream" gave Mendelssohn opportunity for much delightful music. As a boy of seventeen he composed an overture to the play which may be called the most dainty bit of musical humor in the entire repertoire. "Macbeth" also has been a fruitful subject since Shakespeare's day to this. The German composers early appreciated the theme afforded by this drama, Spohr, Raff and Brull being of that number, while Richard Strauss' symphonic poem is considered by some the



first showing the work he inspired and the second the music of his time. After careful deliberation I decided that it was more of a tribute to Shakespeare to show first, in the present exhibit, what had been inspired by him and follow it with a second exhibit showing the music of his time.

"I feel quite sure that the exhibit of dramatic and symphonic music which is on view at this time cannot anywhere be duplicated, and it is the largest representation of its kind ever attempted. There is nothing strikingly picturesque or particularly interesting for the casual observer in the exhibit, but for music lovers and for students it should hold interest as well as educational value. There are almost a hundred scores on view, and very few works of importance based upon Shakespeare's plays have been omitted. "The governing idea in the exhibit has been to show operatic and symptonic scores that would edger as



umphs through his overture. Verdi's "Othello" stands by itself, not only as one of the greatest operas of the modern Italian school, but, with its libretto by the poetic Shakespeare and the poetic Shakespeare music by the exhibit that an alphabetic arrange.

**

In a talk with Mr. Sonneck regarding the exhibit of Shakespeare music he said: "Shakespeare music is, of course, divided into two classes, the music of the time of Shakespeare and the music inspired by his works— operas, choral works, symphonies, etc. "When I planned this exhibit it was a question of what to do—whether we should make a geheral exhibit, representing at one and the same time event only a few types of each, or make two only a few types of each, or make two only a few types of each, or make two only a few types of each, or make two only a few types of each, or make two only a few types of each, or make two only a few types of each, or make two only a few types of each, or make two exhibits, one following the other, the first showing the work he inspired and the second the music of his time. After carreful deliberation I decided that the first showing the work he inspired and the second the music of his time. After carreful deliberation I decided that the first showing the work he inspired and the second the music of his time. After carreful deliberation I decided that the first showing the work he inspired and the second the music of his time. After carreful deliberation I decided that the first showing the work he inspired and the second the music of his time. After carreful deliberation I decided that the carreful deliberation I decided the table and the second the music of his time. After carreful deliberation I decided that the carreful deliberation I decided the carrangement and the second the music of his time. After carreful deliberation I decided that the carreful deliberation I decided the carrangement and the second the massing the content of the carreful deliberation I decided the carreful deliberation I decided the carreful deli

for this occasion.

"Under 'A Comedy of Errors' it was thought fitting to remark that not one of the fifteen songs in Bishop's operatized version is from that play. The fact is amusing that in Ambroise Thomas' 'Le Songe d'une Nuit d' Ete' Shakespeare appears as one of the Who composed beautiful music to characters, though otherwise there is very little Shakespeare in the opus.

'Measure for Measure' could be represented only by exhibiting the one piece published during his lifetime from Wagner's opera, 'Das Liebesverbot,' performed for the first and last time at Magdeburg, on March 29, 1836— 'Carnevals-Lied.'

"Many a believer in Iago's 'Credo' as preached so eloquently by Verdi will perhaps learn to his regret that it was invented by the librettist Boito, and is not found in Shakespeare's 'Othello.'
On the other hand, the original 'Willow Song' was taken bodily over (albeit in an Italian version) into Rossini's 'Othello.' It also seemed appro-



DR. T. A. ARNE. Shakespeare's songs. (From portrait by Dunkarton.)